CAVES

Funeral of Fleurissoire,
I must put:
In the first carriage: Blaphafas and the widow.
(Conversation.)
In the second carriage: Mme Armand-Dubois and the Countess de
Baraglioul.
In the third: Anthime Armand-Dubois, Baraglioul.

CHOPIN

For Beethoven surely the *quantity* of sound is important; for Chopin only the *quality* (pianissimo in the Barcarolle).
No more limpid diamond.
No pearl of finer water.

(To say after the Algiers night in the *Memoires.*[8]*)*
How often the joy of love, particularly the most charming, left me in such an exasperated, atrocious delirium of all the senses that, for a long time afterward, I could not relax and overexerted my frenzy, not consenting to be released, to take leave of the instant, but insatiably avid and as if pursuing through pleasure something beyond pleasure.

[8] Gide commonly refers to his *Si le grain ne meurt (If It Die . . .)* as his *Memoirs.* This volume was openly published in 1926; a private printing, without name of publisher, had been made in 1920-1.